

24400-2241

CATALOGUE
OF
THE VERY CHOICE COLLECTION
OF
OLD ITALIAN MAJOLICA

The Property of Monsieur Damiron

8 rue Vaubecour, Lyons

COMPRISING

MANY PIECES IN SUPERB CONDITION & OF GREAT RARITY
FROM THE FINEST PERIOD OF ITALIAN MAJOLICA

INCLUDING

WORKS BY OR ATTRIBUTED TO

MAESTRO BENEDETTO, BALDASSARE MANARA,
MAESTRO GIORGIO ANDREOLI, NICOLA PELLIPARIO,
FRANCESCO XANTO AVELLI DA ROVIGO, GIOVANNI MARIA,
GONELA AND THE FATTORINI

ALSO

A FEW FINE SPECIMENS OF
HISPANO-MORESQUE WARE

WHICH WILL BE SOLD BY AUCTION

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Illustrated Catalogue, containing a reproduction of
every piece in the Collection

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PREFACE

The collection now offered for sale has long been well known in the world of Collectors. It has been formed in the course of 35 years by an erudite and fastidious Collector, who has constantly sought for the best examples ; hence, with very few exceptions, all the pieces in the Collection are in superb condition and belong to the finest period of Italian Majolica (1480-1530). Many are of great rarity, and several may be considered unique. A few very fine specimens of Hispano-Moresque Ware are included in the sale.

The collection was exhibited during 1937 in the Museum at Hanley, and was the subject of two articles in "*Apollo*" for August and November that year by Mr. Bernard Rackham. Twenty pieces from the collection are reproduced in the two articles ; the buyer of any of these will be given a copy of the article, containing a reproduction of his purchase.

It is safe to say that such a choice collection of Italian Majolica has not been offered for sale for many years.

April, 1938

SOTHEBY AND CO.



Lot 1

CATALOGUE
OF
THE VERY CHOICE COLLECTION
OF
OLD ITALIAN MAJOLICA, ETC.

The Property of Monsieur Damiron

8 rue Vaubecour, Lyons

DAY OF SALE:

Thursday, 16th June, 1938

AT 2 P.M. PRECISELY

- I AN HISPANO MORESQUE ALBARELLO of slightly waisted cylindrical form, decorated with a gold lustre band round the middle of the body, the upper half with lustre and blue tree motifs, the lower part with shield-shaped medallions, the cylindrical neck with alternate blue and gold stiff leaf ornament, $12\frac{1}{4}$ in., *first half of the 15th Century*

* * Exhibited at the Exhibition of Musulman Art at The Hague, 1927.

[See ILLUSTRATION, *opposite*]



- 2 AN HISPANO MORESQUE ALBARELLO of somewhat similar shape and general design to the preceding, the band of gold floral meander lustre is lower down the body and divides a broad band of alternate vertical panels of blue and gold geometric motifs from a narrower band of blue and gold panelled ornament round the base, the neck with stiff leaves, the shoulders with a narrow band of gold lustre meander, 12 $\frac{5}{8}$ in., *first half of the 15th Century*

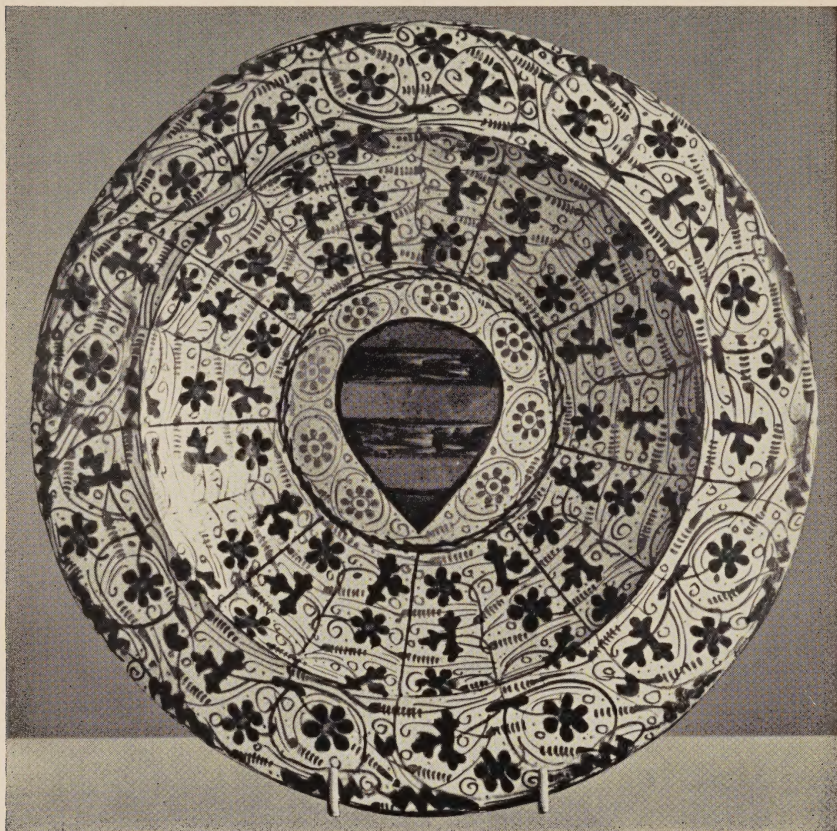
* * * Exhibited at the Exhibition of Musulman Art at The Hague, 1927.



- 3 A PAIR OF HISPANO MORESQUE DRUG JARS of tapered cylindrical form with short necks, boldly painted in gold lustre and blue with an attractive floral design, emanating from vertical blue stems, which divide the bodies into two equal compartments, the necks with a narrow band of floral design in similar colours, blue horizontal bands at the shoulders and bases, $11\frac{1}{2}$ in., end of the 15th Century 2

* * Exhibited at the Exhibition of Musulman Art at The Hague, 1927.

This large leaf pattern is illustrated in two or three jars in the Francis W. Marks Collection.



- 4 A FINE HISPANO MORESQUE DISH, with shallow saucer body and wide everted rim, decorated in gold lustre and blue with a radiating design of marguerite-like flowers, the centre with a coat-of-arms, in brown and manganese, within eight gold lustre flower-heads; the underside with a scrolling design in gold and blue, of similar flowers and fleur-de-lys type leaves, 12½ in., *Valencia, end of the 15th Century*

* * Van De Put, in "Hispano-Moresque Ware of the XVth Century", illustrates a dish with the arms of the Guasconi, of Florence, which has almost exactly similar floral decoration.



- 5 AN HISPANO MORESQUE DEEP LUSTRED DISH with raised medallion in the centre, boldly painted in blue and gold lustre with a large figure of a stag which occupies most of the dish, the remainder with gold and blue scrolls and floral motifs, within a narrow gold loop border round the rim which is grooved, the underside with circles, scrolls, and in the centre a wheel motif, 15 in. diam., early 16th Century

* * Exhibited at the Exhibition of Musulman Art at The Hague, 1927.



- 6 A FAENZA MAJOLICA DRUG JAR, of waisted cylindrical form, enamelled on a cloudy pale blue ground with a yellow floral medallion within a rope-twisted frame, bearing the label of the drug "DIA-CATTOLICO" across the middle, in the lower part a coat-of-arms of two leopards affrontes, and cornucopiae, the interior with a buff glaze, 10½ in., 16th Century



- 7 A PAIR OF FAENZA PORTRAIT JARS, of slightly waisted cylindrical form, painted in dark blue on a lighter blue ground with a scrolling floral pattern, the fronts with bust portraits of ladies in profile to dexter, in yellow and pale brown, on a vivid blue ground, within laurel wreaths, the necks and bases with narrow borders of chevron and cross motifs, in blue, 10 $\frac{3}{8}$ in., *perhaps Castel-Durante, end of the 15th Century* 2



- 8 A DERUTA GOLD LUSTRE DISH for a ewer, the raised centre with a stag at lodge, outlined in blue, the well border of typical scale ornament, in Persian tradition, around the top another gold lustred border of circular medallions, the everted rim with entwined and interlaced scrolls, the underside with plain bands of gold lustre on a cream tinted opaque glaze, 11 in., circa 1525

* * Seymour de Ricci illustrates a Faenza dish in the Catalogue of the Mortimer L. Schiff Collection (Plate 83) with a similar motif of a stag (ex. Rusca and Sigismond Bardac Collection, pl. 8).



- 9 A FAENZA ALBARELLO of tall waisted cylindrical form, boldly enamelled with Gothic foliage, turned over in a powerful volute at the tip in blue, green and manganese, combined with a peacock feather motif, the base and shoulders with horizontal bands of blue, the neck with a border of blue and white spike decoration, $13\frac{3}{8}$ in., circa 1470-80

* * Illustrated by Bernard Rackham in "Apollo", August, 1937, in an article on this collection, pl. 1, p. 61.

It has been suggested that the peacock feather motif may perhaps have some reference to Cassandra Pavona, beloved of Galeotto Manfredi, Lord of Faenza.



- 10 A FAENZA ALBARELLO, a companion jar to the one in the preceding lot, the peacock ornament is in a horizontal band in the centre of the jar divided by a narrower blue band and blue and white floral meander, $12\frac{3}{4}$ in., circa 1470-80

* * * Mentioned by Rackham in the article cited above, p. 64.

This type of decoration may also be seen on a drug jar in the Leverton Harris Collection, illustrated by Tancred Borenius in the catalogue of that collection, pl. 8 (b).



- 11 A GUBBIO LUSTRED DISH with sunk centre, painted with a horse in gold lustre outlined in blue, with a bridle and unsaddled, on a green ground, the well border with false gadroons, the rim with blue, red and gold stiff leaves, the underside with a buff glaze, over-run in parts with creamy white enamel, $10\frac{3}{4}$ in., *Deruta, beginning of the 16th Century*



- 12 A FAENZA ALBARELLO, of tall waisted cylindrical form, painted round the centre of the body with a scrolling floral design very much akin to the Chinese floral designs of the fifteenth century, flanked by bands of peacock feather ornament in green, blue and orange, line and dash borders at the neck and base, $12\frac{3}{4}$ in., 15th Century



- 13 A FAENZA DRUG POT or Albarello, painted with a broad band of Gothic leafage round the middle of the body between bands of diamond-shaped medallions in compartments round the top and base, the shoulders and neck with dot and line ornament, $12\frac{1}{4}$ in., 15th Century



- 14 A FINE LARGE DERUTA DISH, boldly painted in the centre in orange and blue with the subject of "Milo and the Bull", Milo, in a stooping attitude in blue, orange and yellow dress, is carrying the yellow bull on his back holding the tail in his right hand, an inscription above may be translated "I will carry thee in thy despite or of a truth I will make thy couch here", the orange coloured ring with alternate green and blue yellow-centred medallions, the underside of the dish with a raised foot and four blue scrolls on a buff glazed body, 14 $\frac{1}{4}$ in., last years of the 15th Century

* * Illustrated by Rackham in "Apollo", August, 1937, in an article on this collection, pl. 9, p. 66.



- 15 A DERUTA DRUG JAR, boldly painted with a bust portrait of a lady in profile to dexter, with yellow hair, blue cap and necklace and orange, green and yellow dress, within a laurel wreath frame inscribed with the name of the drug "BENEDECTA", the reverse with pale green scrolls and orange dashes, $9\frac{3}{4}$ in., circa 1500



- 16 A FINE LARGE DERUTA DISH, painted in the centre with the subject of Hercules and Antaeus in a brightly coloured landscape in blue, orange and green, Hercules is squeezing to death the Libyan giant, both figures are outlined in blue and with orange and yellow hair respectively, the everted rim with medallions, flower-heads and scrolls in orange, blue, yellow and green, the underside of the dish a warm buff, 17in., circa 1500

* * * The subject is taken from a picture of Pollaiuolo in the Uffizi Gallery in Florence.



- 17 A SIENA ALBARELLO, painted with amorini, cornucopiae and cherubs' heads in blue, yellow and green, on an orange ground, above a white label inscribed in blue "DIAPRUNIS-S", the lower part with a circular medallion flanked by cornucopiae, the reverse of the jar with blue ribbon scrolls, $9\frac{3}{4}$ in., early 16th Century, attributed to Maestro Benedetto

* * The type is illustrated by O. von Falke in "Die Majolikasammlung A. Pringsheim in München", 1914, pl. 61, no. 110, and also by Rackham and Hannover, vol. 1, p. 125, fig. 141.



- 18 A FAENZA ALBARELLO with tall waisted body, vigorously drawn and painted with a bust portrait of a queen, the crown and hair in dark orange, the rest of the head and bust outlined in blue, wearing a low-cut green dress, reserved on a white ground, the rest of the jar with bold Gothic scrolling foliage with typical turned-over ends and peacock feather motifs, plain bands round the shoulders, neck and base, 12 $\frac{7}{8}$ in., circa 1480

* * Tancred Borenius illustrates this type in the catalogue of the Leverton Harris Collection, pl. 8 (a) and (b), and on page 5 in subsequent discussion states that some of the profile portraits on these albarelli can perhaps be associated with the Aragonese Kings of Naples. Two examples in the Louvre being, on the evidence of the heraldic declaration (the arms of Alfonso II of Aragon and Naples and Ippolita Maria Sforza) datable between 1465 and 1484.



- 19 A FAENZA ALBARELLO, painted on the waisted body with a profile portrait of a man with manganese and green hat, orange coloured hair, manganese collar and inky-blue tunic with green sleeves, within a shaped medallion inscribed almost vertically on a blue label "SANCZONE", the reverse with a bold scroll of Gothic foliage in dull orange, inky blue and manganese, 11 $\frac{3}{4}$ in., end 15th Century

* * Seymour de Ricci illustrates a number of these portrait drug jars in the Catalogue of Early Italian Majolica in the Mortimer L. Schiff Collection, nos. 39, 40, 45, 47, see also Henry Wallis, "The Albarello", 1904, p. XLI, and J. M. de Vasselot in *The Burlington Magazine*, vol. II (1903), pp. 338-343.



- 20 A FAENZA SAUCER DISH, signed *Baldasara Manara fau* (*faentino*), painted on the left with a figure of Saint Peter holding his keys; a central figure of the Virgin holding towards him an urn in her right hand and in her left a white scroll inscribed "*Petri Diligis Me*", another figure of a female saint on her left, in the background a mountainous landscape with a city in the distance, and at the top two putti supporting a shield with a cross flanked by the letters *M.* and *C.* below annulets, the back of the dish with gold and orange scale ornament and a raised foot with signature as above in blue, $8\frac{1}{2}$ in., first half of the 16th Century

* * Baldassare Manara is described in the Faenza records as *figulus*, of the Chapelry of Saint Thomas, and as son of Giuliano Manara b. 1478, also a potter. His uncle and two younger brothers were potters, too, see "*Faenza*", vol. 20, 1932, p. 181, and Rackham "*Guide to Italian Majolica*", Victoria and Albert Museum, p. 31.



- 21 A FAENZA PHARMACY EWER with dragon spout and flat loop handle, surmounted by a domed cover painted in blue and yellow with petals, on either side of the spout in front bust portraits of men on a blue ground superimposed on an orange and blue floral ground, the handle and back with scrolls and dashes in blue on a white ground, around the base on a label the inscription of the drug "ODE. EVFORBIO", 10⁵/₈ in., *Faenza or Siena, 16th Century*

* * The type is illustrated in "Dedalo", "Raccolte Italiane di Majoliche", La Raccolta Frassineto, Anno 2, vol. II, p. 524.



- 22 A FAENZA MAJOLICA PANEL, painted on a rich blue ground with a seated figure of the Virgin and Child, the Virgin in yellow robes with green lined blue cloak, the Child standing on her knee, the hair in rich brown, the haloes in yellow and that of the young Jesus enriched with orange, $9\frac{1}{4}$ in. high, $7\frac{3}{8}$ in. wide, early 16th Century

* * From the Murray Collection, Florence.

Illustrated by Bernard Rackham in "Apollo", August, 1937, pl. 6, see p. 65.

The subject appears on two Deruta lustre plates in the Tollin Collection (cat. 1897, no. 29), and on another in the Bargello, at Florence.



- 23 A LARGE DERUTA DISH, painted in the centre with Hercules and the Erymanthian boar in blue, green and a strong yellow, Hercules with an axe in his hand, a dog attacking the boar, a house and yellow cypress-like trees in the background, the light border with a continuous design of ovoid panels in yellow with green leaves at the edges, the underside with a brown glaze, $16\frac{3}{4}$ in., *Deruta or Pesaro, beginning of the 16th Century*



- 24 A VENICE ALBARELLO of large size, the blue body enamelled with a fruiting and flowering design in brilliant green and orange, a laurelled bust of an emperor flanked by the initials "P.F." on top of a rectangular white drug label inscribed "LOCH-D/ PULMO/NE. V", the base and neck with green and orange laurel wreaths, $12\frac{7}{8}$ in., 16th Century



- 25 A VENICE ALBARELLO of somewhat similar design to the one in the preceding lot, but instead of a blue ground, the floral pattern is on an orange ground and the emperor's head is flanked by the letters "B.R.", the rectangular drug label below inscribed in blue "S. DE. FV/MO. TERE", the base with a wide blue scale border, the neck with a laurel band in orange and green, $13\frac{1}{4}$ in., 16th Century



- 26 A FINELY PAINTED FAENZA DISH with two blacksmiths at an anvil, a forge on the left, part of a doorway and a wall on the right from which hang a sack and a bottle, the figures and buildings are in light tone touched with yellow and orange, the base of the anvil is an orange tree trunk, the whole of the composition against a dark blue ground, the back of the dish with numerous concentric circles in shades of blue and orange, 11 in., early 16th Century

* * Illustrated by Bernard Rackham in "Apollo", August, 1937, pl. 5. He refers to the staccato manner of drawing which he states was obviously suggested with a view to caricature.

Delange illustrates a dish then in the D'Azaglio Collection with a figure of a baker feeding an oven by the same hand, see also the plate in the Wyndham Cook Collection, no. 52.



- 27 A RARE GUBBIO LUSTRE DISH, *probably by Maestro Giorgio Andreoli*, painted with intertwined dolphins and a grotesque winged and bearded head in grisaille on a blue field, the rest of the field with various ornaments and cornucopias in orange, red lustre and white, the underside with two zones of dashes in golden lustre, 8 $\frac{3}{4}$ in., 16th Century

* * A very similar dish in the Schloss Museum, Berlin, dated 1519, is illustrated by Otto v. Falke in "Pantheon", July, 1934, pl. 1, see page 328.



- 28 A FAENZA PLATE with sunk centre, decorated on a blue ground with cherubs' heads, caryatid busts, trophies, and *grotesche* ornament in orange, yellow, green and white, the underside with concentric circles in blue and orange, $9\frac{3}{4}$ in., *beginning of the 16th Century*

* * The style of decoration may be seen in Piccolpasso, "The Three Books of the Potter's Art", by Rackham and van de Put, pls. 73, 75, etc.



- 29 A LARGE FAENZA BOTTLE-SHAPED DRUG VASE, with globular body and cylindrical neck, surmounted by a slightly everted rim, boldly drawn and painted in front with a bust portrait of a lady holding a flower-spray, she is depicted with puff blue sleeves in a blue bodice, wearing a blue necklace, within an orange and blue floral surround, the reverse with simple floral sprays in blue on a white ground, in front below the bust inscribed on a label "A. TARASCO", $16\frac{3}{4}$ in., 16th Century



- 30 A FINE GOLD LUSTRE DERUTA DISH, with an attractive figure of a warrior drawing his sword, copied from that of Leonidas in one of the Frescoes by Perugino in the Sala del Cambio at Perugia, the moralising legend written on a scrolling label "CHI BEN GVIDA SVA BARCA E SEMPRE IN PORTO", within a wide border of alternate panels of scale ornament and formalised flowers in gold and blue, the underside of the dish a plain buff colour, 16½ in., circa 1515

* * From the Pierpont Morgan Collection.

Illustrated by Bernard Rackham in "Apollo", Nov. 1937, pl. 2.

Rackham records that other dishes are known with figures taken from the same frescoes and as no engravings of these frescoes are known which served the Majolica painters as copies, it would appear that they must have been supplied with sketches made for the purpose; the site is quite close to the little pottery town of Deruta.



- 31 A FINE URBINO TAZZA, by Nicola Pellipario, on short circular foot, painted with a seated figure of a king on one side of an archway in blue and green, on the other side a figure in blue and three figures against a yellow curtain, a distant landscape through the archway, Joseph expounding to Pharaoh his dream of the Seven Fat Kine and the Seven Lean Kine, $10\frac{3}{4}$ in., circa 1530

* * An interesting article on the work of this artist by Bernard Rackham appeared in the *Burlington Magazine*, May, 1928.

See also the same authority, *Burlington Magazine*, Nov., 1932.



- 32 A FAENZA PORTRAIT TONDINO with small deep sunk centre, painted with a profile portrait of a lady in orange, yellow and green, on a dark blue ground, and a label bearing the name "PAULA", the wide everted rim with nine orange-leaf-shaped panels, painted with flower-heads on a dark blue floral ground, the painter's spacing was obviously not pre-arranged and one of the panels is considerably smaller than the rest, the under-side with concentric blue circles on a cream cracked ground, $9\frac{1}{4}$ in., early 16th Century, rare type

* * * Siena dishes with similar small portrait heads are illustrated by Seymour de Ricci in the Mortimer Schiff Catalogue.



- 33 A FAENZA PORTRAIT SAUCER DISH, painted on a dark blue ground with a bust portrait of a lady, three-quarters dexter, her hair a soft *terra di Siena*, the cap yellow, and her bodice of pale green, the ribbon label inscribed "PANTASILEA BELLA", the dish supported on a circular foot of tazza type, $8\frac{1}{2}$ in., early 16th Century, perhaps *Castel Durante*

* * Borenus illustrates this type of betrothal dish in the catalogue of the Leverton Harris Collection, pl. 12.



- 34 A FAENZA PHARMACY EWER with dragon spout and flat loop handle, painted on either side of the spout with bust portraits in yellow, orange and green, on a blue ground, the neck with paler blue scrolling floral motifs, the flat loop handle and back with simple blue scrolls on a cream ground, in front underneath the spout is inscribed in blue the name of the drug "SY. DE. CECOREA S.", the cover with a radiating leaf design in polychrome, 10½ in., *Faenza or Siena, 16th Century*

** For a similar ewer see lot 21 above and the catalogue of the Octavius E. Coope Collection, no. 29.



- 35 A GUBBIO RUBY LUSTRE SAUCER DISH with orange, blue and red gadroon moulded sides, enclosing in the centre a medallion with a pelican in its piety in relief in orange against a blue sky and a ruby ground, the underside with two groups of three concentric circles also in ruby lustre, $7\frac{3}{4}$ in., circa 1530

* * * The same rich ruby appears on a Fruttiera at South Kensington, with the subject of St. Francis receiving the Stigmata.



- 36 A MASSIVE EARLY FAENZA DRUG JAR with cylindrical body, contracted neck and foot, painted with St. Francis receiving the Stigmata, he is depicted in blue kneeling, flanked by two green trees, a church in the distance in manganese, the rest of the body with an unusually fine and bold pattern of Gothic leaves and peacock feathers, in a full and harmonising palette of blue, green, yellow, amber, brown and purple, a border of crosses round the neck and loop trefoil round the base, $10\frac{1}{4}$ in., Faenza or Florence, circa 1480

** Illustrated by Bernard Rackham in "Apollo", August, 1937, pl. 3.



- 37 A FINE FAENZA FIGURE OF SAINT LUCY, standing, holding a pair of eyes to her breast with her left hand, a palm leaf in her right, wearing a high-waisted blue dress over which is a cloak with a bold and symmetric design in green, orange and blue on a white ground, the hair and halo in orange, she stands on a square green base, 16½ in., end 15th Century

* * * A similar figure in the Metropolitan Museum by the same hand is dated 1487.



- 38 A CAFFAGGIOLO LUSTRE TONDINO with deep sunk centre, ornamented in ruby lustre with the initial "S" in the centre, within a square superimposed on a quatrefoil, the wide everted rim with a radiating leaf pattern and suns in splendour in gold and ruby lustre, the underside with three gold lustre "C" scrolls, $8\frac{5}{8}$ in., circa 1510, *Caffaggiolo or Gubbio*

* * Illustrated by Bernard Rackham in "Apollo", Nov., 1937, pl. 3.

Borenius illustrates four more of these dishes in the catalogue of the Woodward Collection, p. 2, and on page 5 describes numerous examples in various English and foreign collections and quotes a comment from a letter from Dr. von Falke.



- 39 A FINE URBINO TONDINO, by *Francesco Xanto Avelli da Rovigo*, dated 1534, painted with a subject probably illustrating an incident in an heroic poem, on the left a man holding a shield in his right hand seizes an anchor in his left which is attached to a wall, in the foreground a figure is walking away towards a hill, on the right a bearded philosopher in meditation, and in the foreground Cupid crying, brilliant enamels, the back inscribed "1534/Gia fiammeggiaua/l'amorosa stella/in Urbino", 10 $\frac{1}{4}$ in.

** A very similar dish with the same subject in the Henry Harris Collection is illustrated by Borenius, pl. 21, fig. d. The figure of the old man also occurs on a plate, painted with the Wife of Amphiaras from the Pucci service dated 1532, formerly in the Fountaine, Bernal and Coope Collections.



- 40 A GUBBIO LUSTRE PLATE with slightly sunk centre, inscribed on a label in blue "ROMANA. B.", the wide rim with a formal floral design in gold and ruby lustre and blue, the borders with concentric circles in ruby, white and gold, the underside with four ruby lustre "C" scrolls, $9\frac{1}{8}$ in., 16th Century



- 41 A RARE FAENZA SAUCER DISH OR TAZZA, painted with the scene of Christ washing Peter's feet, adapted from Dürer's woodcut in the "Little Passion" Series, within a border of early Renaissance grotesque ornament; the painting is done over enamel stained light blue and known as *berettino*, on the back a radiating design of petals in two sizes in blue and orange, 9 $\frac{3}{8}$ in., circa 1520, mark of the Casa Pirotta workshop in blue over a yellow disc

* * Illustrated by Rackham in "Apollo", August, 1937, pl. 7.

The plate is by the Master of the Assumption of the Virgin in the Victoria and Albert Museum. Another plate by the same artist with the Offering of Isaac is in the British Museum.



- 42 A FINELY PAINTED FAENZA TAZZA with a moving scene of the dead Christ supported by the Virgin, female saints and apostles in a rockwork entrance to a tomb, on a hill in the distance figures and crosses and in the centre a distant view of a city, painted in enamel colours over a *berettino* ground, the back with stiff leaves in blue and yellow and bearing in the centre of the base the initial B., 9in., Casa Pirota, Baldassare Manara

* * This dish resembles a superb example by the same artist in the Louvre, and another in the Musée Jacquemart-André, illustrated in "Beaux-Arts" Sept., 1936, p. 131, fig. 2.



- 43 A FINE GUBBIO LUSTRE DISH, by *Maestro Giorgio Andreoli*, painted on a blue ground, with *grotesche* ornament, caryatids, heads, trophies, cornucopiae and scrolls in yellow, ruby and grisaille and bearing the initials P.R.Q.S. on a yellow label, the underside with gold lustre dash ornament within concentric circles, 8 $\frac{5}{8}$ in.

* * From the Wyndham Cook Collection.

Exhibited at the South Kensington Museum, 1859.



- 44 A GOOD URBINO DISH, by *Francesca Xanto Aveli da Rovigo*, dated 1534, painted in the sunk centre in brilliant enamels with a figure, rocks and Cupid, on the left a man is seen falling from the rocks, a bird in flight under his head, in the foreground by a stream a partly draped female figure bitten by a serpent, on the right the same figure of the old man seen in lot 39 above, the enamel unusually brilliant, the back inscribed "1534 / *Esañ, i smergo | e la sua Donna more | in Urbino*", 10½ in.

* * * Aesacus, son of Priam and Alexirrhoé, fell in love with Hesperia, and while he was pursuing her, she was stung by a viper and died. Aesacus in his grief threw himself into the sea, and was changed by Thetis into an aquatic bird; cf. Ballardini, *Corpus della Majolica Italiana*, vol. II, 153, 161.



- 45 A FAENZA PORTRAIT SAUCER DISH of deep shape, painted in the centre with a profile portrait of a lady on a blue ground, flanked by the initials D.B. enclosed by a white crackle border between two orange borders, the well border of double zig-zag in black on a yellow ground, the outer border with triangular motifs on *terra di Siena*, the underside with concentric circles in blue and manganese, $7\frac{3}{4}$ in., early 16th Century

* * From the Murray Collection, Florence.
 * Illustrated by Rackham in "Apollo", Aug., 1937, pl. 4.



- 46 A FAENZA PORTRAIT TONDINO, painted in the deep centre with a profile portrait of a girl on a rich blue ground, the well borders in yellow, white and orange, the wide everted rim with similar borders and a wide deep blue border ornamented with double zig-zag motifs, the under-side with numerous concentric circles in blue and manganese, a blue whorl mark in the centre, $9\frac{7}{8}$ in., circa 1500

* * * From the Rothschild Collection.



- 47 A FAENZA SAUCER DISH, painted with the Judgment of Paris, in the distance a view of the city of Troy, Juno and Minerva are depicted balanced on orbs which may have some relation to the Casa Pirota workshop mark, the painting is in flesh tints and soft colours, the sky in blue, the underside of the dish with concentric circles in blue, $10\frac{1}{4}$ in., circa 1525, Casa Pirota



- 48 A SIENA PLATE, painted in the sunk centre with a figure of Cupid, standing on a heart in a wooded landscape, in green and blue, round his shoulders a ribbon label, the everted rim with cherubs' heads, cornucopias and winged human monsters in underglaze blue on a *terra di Siena* ground, the underside with a pink tinted enamel glaze without decoration, $9\frac{1}{2}$ in., 16th Century



- 49 A GUBBIO LUSTRED PORTRAIT DISH, painted on a blue ground with a bust portrait of a lady, her head and gaze turned three-quarters dexter, her hair in orange, the hat in light colours, her dress in pinky-yellow lustre with traces of ruby, the ribbon scroll inscribed "ANGELA BELLA, G.A.", the underside with "C" scrolls and dashes in gold lustre, $9\frac{1}{2}$ in., 16th Century, perhaps by *Maestro Giorgio*

* * * From the Testard Collection.

Borenus illustrates a similar plate in the catalogue of the Leverton Harris Collection, pl. 12.



- 50 A LARGE FAENZA BOTTLE-SHAPED VASE, the globular body painted with a bust portrait of a woman with yellow dress and hat and orange sleeves against a blue background, the surround with a floral design in orange on a blue ground, the back with a simple flowering plant design in blue on a white ground, inscribed in front with a pharmaceutical label inscribed "AQUA DE BERTONICA", the handles in blue ribbed with orange and yellow, 15 $\frac{1}{4}$ in., 16th Century



- 51 THE COMPANION FAENZA PHARMACY VASE to the one in the preceding lot, the front with an almost full-face bust portrait of a bearded man, wearing an orange and blue turban-like hat and with most amusing expression, his robes in green and orange, the surround of meandering floral ornament in orange and green on a blue ground, inscribed on a label in front "AQUA ROSATA", the back with simple flower scrolls in blue, 15 $\frac{3}{8}$ in., 16th Century



- 52 AN IMPORTANT EARLY FAENZA DRUG JAR of massive wide cylindrical form, painted on one side with portraits of a girl and a young man (it has been suggested that the persons represented are Giovanni II Bentivoglio, Lord of Bologna and his wife Ginevra Sforza), between them a vase with three carnations; the hair tinted yellowish brown; on the other side are leaves and peacock feathers intertwined, painting on pearl-grey ground in deep blue, greyish blue, violet, ochre and green, 10 $\frac{5}{8}$ in., *Faenza, circa 1470-1480*

* * From the Wyndham Cook Collection.

From the Kurt Glogowski Collection.

Illustrated by Rackham in "Apollo", August, 1937, pl. 2, and described on p. 64.

See a similar jar in the catalogue of the Leverton Harris Collection, illustrated by Tancred Borenius, pl. 7.



- 53 A FINE GUBBIO LUSTRED DISH for a ewer, by *Maestro Giorgio Andreoli*, painted in the centre in a soft dark blue with a portrait bust of an old man, within zones of leaf and berry ornament, the well border with a double row of lustre scales, the colours in gold and ruby under Deruta influence, the underside of the dish with concentric circles of ruby lustre, $11\frac{3}{4}$ in., *Gubbio, circa 1510*

* * From the Henry Wallis Collection.

Illustrated by Henry Wallis in "Italian Ceramic Art", figure design, pl. 89.

Illustrated by Bernard Rackham in "Apollo", Nov., 1937, fig. 6, p. 256.



- 54 A FAENZA DISH with a rich blue ground, decorated with a series of nude figures in grisaille, scattered floral ornament, cornucopiae and grotesques in shades of green, yellow, orange and blue, the figures amusingly represented holding swords, halberds and flowers and playing musical instruments, the underside with overlapping leaf ornament in orange and blue, 11 in., *Faenza*, early 16th Century

* * Seymour de Ricci illustrates a similar back of a plate in the Mortimer L. Schiff Catalogue, pl. 97.



- 55 A FINE CASTEL DURANTE PORTRAIT DISH or Tazza, by *Nicola Pellipario*, painted with a bust portrait of a young girl "CORNELIA B(ella)", three-quarters sinister, gaze directed at spectator, painted with large Plimer-like eyes and orange and black hat and a black and yellow striped bodice over a white frilled shirt and collar, the latter bearing hieroglyphics containing the date, 1531, though the work favours an earlier date, the ground colour of the dish is a rich blue, the underside with pale pink tinted enamel glaze, 8½ in., early 16th Century

* * * Illustrated by Rackham in "Apollo", Nov. 1937, pl. 10, and fully described on p. 257.



- 56 A DERUTA PORTRAIT DISH with sunk centre, painted with a portrait of a bearded man in profile to dexter, facing him is an initial "P", the well border of light tone, the rim with four portrait medallions of ladies on an orange ground, divided by formal cornucopia motifs and flowers, the underside of the dish with petal ornament in blue and orange, surrounding a "P" crossed by a paraph in blue, $9\frac{1}{2}$ in., circa 1505

* * Illustrated by Rackham in "Apollo", Nov., 1937, pl. 1, p. 251, where the connection with Deruta through some pharmacy vases dated 1501 is discussed and described.



- 57 A FINE CASTEL DURANTE DISH, *by Nicola Pellipario*, brilliantly painted with the story of Europa and the Bull round the wide rim, the centre with an unidentified coat-of-arms supported by two putti, the shield (bearing a ladder with a flag flying from the upper rungs) enclosed by a "bianco-sopra-bianco" well border, the underside plain with a yellow border round the outer rim and foot rim, 12 in., circa 1520-1525

* * Illustrated by Rackham in "Apollo", Nov., 1937, fig. 9, p. 256, and in the opinion of this authority probably just before Nicola removed to Urbino. Another example with Apollo and Pan before Midas in the British Museum and another of Iphigenia in the Cluny Museum is illustrated by Rackham in the *Burlington Magazine*, May, 1928, and yet another example in the Royal Scottish Museum, Edinburgh, is illustrated by the same authority in "International Studio", Nov., 1930, pl. 5, p. 23.



- 58 A FINE GUBBIO LUSTRED PLATE, decorated in the centre with a putto in grisaille, wearing a rich ruby scarf against a yellow splashed sky, the ground green and blue, within a shallow well border of soft ruby lustre, the wide everted rim with a bold *trofei* design in ruby lustre in light tone on a blue ground, the back with three ruby lustre floral scrolls and the initial "N", 10½ in., the mark N has been conjectured to be that of Vincenzo son of Giorgio, known as Maestro Cencio, 16th Century

* * See Rackham "Guide to Italian Majolica", Victoria and Albert Museum, p. 49 and von Falke "Pantheon", vol. 7, 1934, p. 328.



- 59 AN ATTRACTIVE SIENA DISH FOR A EWER, painted on the raised central boss with a helmeted classical head in profile, in shades of yellow, green and dark manganese, the well border with festoons, caryatids, and *grotesche* ornament in grisaille, green, blue and yellow on a *terra di Siena* ground, the everted rim with a continuous wreath design of flowers, *trofei* and conventional floral ornament in colours on a rich dark manganese ground, the underside with a radiating petal design in shades of yellow and blue, 12½ in., dated on rim 1500 (or 1506)

* * Illustrated by Rackham in "Apollo", Nov., 1937, fig. 5, p. 256.



- 60 A VERY FINE CASTEL DURANTE PLATE, by *Giovanni Maria*, brilliantly decorated in the centre with cupid riding on a hobby horse, the wide rim with two busts reserved on a ground of fantastic monsters, harpy-like figures, and cornucopias, the heads it has been suggested are those of Cicero and Mahomet, the colours are a wonderful and harmonious blend of blue, deep amber, brown, yellow, green and violet, on the underside of the dish is a garland of formal foliage in blue often seen in the work of this artist, 9½ in., circa 1510

* * * From the well-known Castellani Collection.

Illustrated by Rackham in "Apollo", Nov., 1937, fig. 7, p. 256.

The signature of this artist appears on the back of a dish in the Hearst Collection, New York, formerly in the possession of the seventh Duke of Newcastle, mentioned by Rackham in an article on "A Majolica Plate by Giovanni Maria", *Burlington Magazine*, Jan., 1930.

See also *Der Majolikamaler Giovanni Maria von Castel Durante*, by Rackham, "Pantheon", Sept., 1928, p. 435, and "International Studio", Nov., 1930, pl. 4, p. 23.



- 61 A LARGE DERUTA LUSTRE DISH, painted in the sunk centre with a half-length figure of a young girl in profile to dexter in yellow and greenish orange, against a blue background, a view of a city in the distance, the border decorated *a quartieri* with foliate and scale ornament in blue and gold lustre, 16in., circa 1520

* * The style of decoration and technique is illustrated on a dish in the Woodward Collection, by Tancred Borenius, pl. 8.



- 62 AN URBINO GUBBIO LUSTRED TAZZA, painted with the subject of Joseph and Potiphar, by *Fra Xanto* in shades of blue, green, orange, yellow, dark grey and manganese, richly lustred, the back of the dish with formal scrolls in gold and ruby lustre, and in the centre inscribed "*Fuggie Joseppe Il Disonesto Efeta*", 10 $\frac{3}{8}$ in., 16th Century

* * * From the well-known Castellani Collection.

A similar dish with the same subject but without lustre, signed by Francesco Xanto Avelli da Rovigo, is in the Louvre.



- 63 A VERY FINE CASTEL DURANTE ARMORIAL DISH, by Nicola Pellipario, painted in the centre with the impaled arms of Gonzaga and Este, supported by two putti and with the numeral XXVII on a label below, enclosed by a "bianco-sopra-bianco" well border, the wide everted rim painted with the story of Peleus and Thetis from the Metamorphoses of Ovid and adapted from a woodcut in the edition published in 1497 by Lucantonio Giunta at Venice, the underside with a yellow border round the rim and another round the foot rim, 11 $\frac{7}{8}$ in., circa 1519, brilliant state

* * * From the Rothschild Collection.

Illustrated by Rackham in "Apollo", Nov., 1937, pl. 8.

An example in the British Museum is illustrated by Solon, "Italian Majolica", colour pl. 21.

This service is probably the earliest identified work of Nicola Pellipario as many of the pieces depict devices relating to Widowhood and Mourning, the service may be presumed to have been made soon after the death of Gianfrancesco Gonzaga, in 1519.



Lot 64



Lot 64

- 64 A FAENZA LARGE ALBARELLO, boldly painted with two profile portraits of a young man and a girl on one side, the reverse with a figure of an owl flanked by two trees, on a ribbon label inscribed in blue " LUCRECIA TIBERIO " the neck with blue dash ornament, the body in tones of green, yellow, orange and blue, 11 $\frac{1}{2}$ in., end 15th Century

* * Seymour di Ricci illustrates drug jars of this type in the catalogue of the Mortimer L. Schiff Collection.



- 65 AN IMPORTANT DERUTA DEEP DISH, superbly decorated in the centre with two nymphs bathing watched by a satyr from a crag on the river bank, on the left a dog and a swan and in the distance a view of a city, in shades of green, flesh tints, yellow and blue, within a bold interlaced strapwork and floral border of four medallions divided by four panels, the back of the dish with a very attractive scrolling parti-coloured foliage design, enclosing in the centre the date 1503 *adj* 17 *de nouembre*, 11½ *in. diam.*, 1503

* * From the Basilewski Collection.

Illustrated by Delange et Borneman in "Recueil de Faiences Italiennes".

Illustrated by Rackham in "Apollo", August, 1937, p. 66, fig. 10.



- 66 A LARGE FLORENTINE WALL PLAQUE of upright oblong shape, decorated in relief with a seated figure of the Virgin holding the Child on her left knee with both hands, flanked by pendant sprays of flowers, the robes of the Virgin in manganese and blue with flowered polychrome sleeves and neck, the framed borders with a regular acanthus leaf design, a narrow panel below with floral meander in green and yellow, 21in. high, 14in. wide, late 15th Century, after Desiderio da Settignano

* * See Tancred Borenius, the catalogue of the Henry Harris Collection, no. 25, pl. 9, and Rackham, "Guide of Italian Majolica", in the Victoria and Albert Museum, pls. 6 and 7.



- 67 A LARGE FLORENTINE JUG with lip spout and bold ribbed strap handle joining the neck to an oviform body, painted in front with a coat-of-arms of a wolf rampant, crowned and holding a spray of flowers in drab colours on a blue ground, within a circular medallion with fine and bold Gothic foliate mantling, the reverse with plain cream crackled glaze, $12\frac{3}{4}$ in., circa 1480

* * From the Engel Gros Collection.

For form of jug see Solon, pl. 25, Ashmolean Museum and Rackham, "Guide to Victoria and Albert Museum", pl. 10.



- 68 AN EARLY FAENZA DOUBLE-HANDLED VASE, with cylindrical drug jar type of body, boldly painted with a portrait of a young man in profile to dexter wearing a manganese hat, yellow hair, orange and blue tunic, flanked by vertical panels of floral meander, the reverse with a ribbon label inscribed "PENIAELFINE", peacock feathers on the shoulders, the strap handles with orange and blue dashes, green dashes round the base and manganese crosses round the neck, 12 $\frac{1}{4}$ in., circa 1480

* * Form of two-handled jar, see Borenius, catalogue of the Leverton Harris Collection, pl. 6, fig. E, and Seymour de Ricci "Le Renaissance", June, 1928, fig. 7, for decoration.



- 69 A CASTEL DURANTE PLATE, painted in the centre with a putto in a landscape, within a shallow well border of scallops and "fleur-de-lys" motifs in blue on a white ground, the wide everted rim decorated with musical trophies in yellow, manganese, green and orange on a blue ground, a narrow yellow border round the rim, $9\frac{3}{4}$ in., 16th Century

* * See a series of interesting articles in "Pantheon", Sept., 1928, etc., by Bernard Rackham, relating to this type of ware.



- 70 A CASTEL DURANTE GUBBIO LUSTRED TONDINO, painted in the sunk centre with Cupid, his wings displayed, holding a bow in his left hand, an arrow in his right, a quiver at his side, the everted rim with caryatids, trophies, and musical instruments on a blue ground, the whole finely lustrated, the underside with "C" scrolls and dashes in gold lustre, 9in., circa 1530



- 71 A FAENZA CIRCULAR PLAQUE, painted with a full-length figure of Saint Lawrence giving money to a kneeling figure in blue, another with hand outstretched in tattered yellow robes behind him, St. Lawrence is seen holding a bag of money in his left hand, wearing orange and yellow clerical robes, the foreground green, a distant landscape in pale blue, $8\frac{7}{8}$ in., *Faenza or Caffaggiolo*, 16th Century



- 72 A FINE QUALITY URBINO PLATE, by *Nicola Pellipario*, brilliantly enamelled with the rape of Proserpina by Pluto, in the foreground one of her handmaids by a stream, a chariot drawn by two horses flanked by rocks and trees and a distant view of a river and town, 11 $\frac{7}{8}$ in., 16th Century

* * See Borenus, catalogue of the Leverton Harris Collection, pl. 13, and Rackham, "Burlington Magazine", May 1928, "Some Unpublished Majolica by Pellipario", pl. 1, B., for a typical Nicola horse.



- 73 AN IMPORTANT TUSCAN OAK-LEAF JAR with oviform body and double strap handles, boldly drawn on either side with a lion rampant in blue among oak-leaf ornament with manganese stems, denticulated vertical panels by the sides of the strap handles, $9\frac{1}{2}$ in., *Sienese or Florentine, first half of the 15th Century*

* * An almost exactly similar jar is in the Musée de Sèvres ; see also Rackham, "Guide to Italian Majolica, Victoria & Albert Museum", pl. 9, and Bornienius catalogue of the Leverton Harris Collection pl. 5.



Lot 74

- 74 A SIGNED CAFFAGGIOLO TONDINO, attractively painted in blue with a swan swimming within a barbed floral medallion in the centre, the wide rim with a stylised floral and arabesque design also in blue on a white field, the underside with four scrolls of flowers in blue, enclosing in the centre the mark *in Chaffaggiolo*, 8 $\frac{5}{8}$ in., 16th Century



- 75 A FINELY PAINTED FAENZA DISH, decorated in the centre in soft colours with a composition of figures, a river and a city in the distance, horses to the left, perhaps an ambassador pleading with a general for the ransom of certain prisoners, within a "bianco-sopra-bianco" inner border and an outer blue border of cherubs, birds, masks and grotesque ornament *en grisaille*, yellow and green; the back of the dish moulded with radiating false gadroons, decorated with blue scrolls and a scrolling band of similar decoration round the edge, enclosing in the centre the signature of the painter "GONELA", below a cupid astride a bird-headed hobby-horse, 9½ in., circa 1520

* * From the Rothschild Collection.

Illustrated by Rackham in "Apollo", August, 1937, pl. 7.

A dish with a similar subject in the British Museum is illustrated by J. Byam Shaw in the *Burlington Magazine*, July, 1932, in an article on "Iacopo Ripanda and Early Italian Majolica", the subject perhaps an incident in Caesar's campaign in Gaul, is copied from a drawing now in the Musée Wicar at Lille, by Iacopo Ripanda of Bologna, one of the series of these drawings is dated 1516.



- 76 A MONTELUPO SAUCER DISH, spiritedly drawn and boldly painted with an equestrian figure with drawn sword galloping in a rocky landscape flanked by two green trees, the figure in blue, orange, yellow and green, the horse in orange with dark manganese saddle and trappings, the underside of the dish with three puce concentric circles on a cream glaze, 12 $\frac{5}{8}$ in., *beginning of the 17th Century*

* * For the style of drawing see the Musketeer on the Reynolds-Stephens dish in the 17th Century Exhibition, London, 1938, cat. no. 1053.



- 77 A MONTELUPO SAUCER DISH with an unusual and attractive subject of a figure of a lady and masked gallant from the Italian Comedy, in orange and white striped costumes enriched with blue and manganese, an inscription above, on the left a building and the background a typical rough mountainous landscape, $12\frac{3}{4}$ in., beginning of the 17th Century

* * The inscription above written in manganese on a blue sky reads : "O uita mia uoi chestasera Tu uenga aloggo a chasa mia," My life I wish that you come to-night to my house.



- 78 A SUPERBLY PAINTED CAFFAGGIOLO DISH, in the centre a romantic landscape with a river and boats in the distance and a full-length figure of a dignified woman holding a large reversed dart in her left hand, her right pointing to a sleeping Bacchus on the ground being adorned with vine leaves by two putti in soft shades of blue, green, yellow and deep purple-brown, enclosed by a wide dark blue border painted with a medley of amorini riding on tritons and other monsters playing instruments, holding torches, tridents and other trophies; the back of the dish with a simple floral border enclosing the S.P. mark interpreted as that of Stefano and Filippo Fattorini, potters from Montelupo who founded the workshop, $10\frac{1}{4}$ in., circa 1510

* * * From the Basilewski Collection.

Illustrated by Delange et Borneman in "Recueil de Faïences Italiennes".

Illustrated by Rackham in "Apollo", Nov., 1937, pl. 4, and in the opinion of this authority the subject is probably not Endymion visited by Diana but more likely a symbolic one such as "Carnal Appetite restrained by Philosophy", the figure of the latter probably taken from one of the didactic prints incorrectly known as the "Tarocchi Cards of Mantegna".

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2	Clark, L.	120	0	0	35	Stora	72	0	0
3	Stora	115	0	0	36	Spero, A.	60	0	0
4	Stora	125	0	0	37	Stora	100	0	0
5	Villiers	38	0	0	38	Villiers	80	0	0
6	Spero, A.	6	0	0	39	Taillemas, L.	34	0	0
7	Recher	26	0	0	40	Goldschmidt	36	0	0
8	Stora	105	0	0	41	Reitlinger, H. S.	42	0	0
9	Stora	78	0	0	42	Villiers	125	0	0
10	Stora	105	0	0	43	Goldschmidt	110	0	0
11	Stora	80	0	0	44	Taillemas, L.	40	0	0
12	Goldschmidt	26	0	0	45	Recher	26	0	0
13	Lycett Green, ...				46	Stora	95	0	0
	F. D.	20	0	0	47	Kron	36	0	0
14	Hunt, J.	92	0	0	48	Langton Douglas	38	0	0
15	Reitlinger, H. S.	60	0	0	49	Stora	135	0	0
16	Goldschmidt	40	0	0	50	Thomson, ...			
17	Lycett Green, ...					Sir St. Clair	36	0	0
	F. D.	34	0	0	51	Thomson, ...			
18	Stora	155	0	0		Sir St. Clair	40	0	0
19	Hoffman	175	0	0	52	Clark, L.	410	0	0
20	Recher	52	0	0	53	Stora	210	0	0
21	Thomson, ...				54	Goldschmidt	105	0	0
	Sir St. Clair	36	0	0	55	Stora	210	0	0
22	Reitlinger, H. S.	36	0	0	56	Lycett Green, ...			
23	Reitlinger, H. S.	38	0	0		F. H.	50	0	0
24	Thomson, ...				57	Hancock	180	0	0
	Sir St. Clair	31	0	0	58	Stora	350	0	0
25	Thomson, ...				59	Stora	250	0	0
	Sir St. Clair	27	0	0	60	Stora	500	0	0
26	Hoffman	440	0	0	61	Fairfax	200	0	0
27	Goldschmidt	145	0	0	62	Goldschmidt	80	0	0
28	Stora	190	0	0	63	Fitzwilliam			
29	Fenouil	62	0	0		Museum	165	0	0
30	Stora	88	0	0	64	Goldschmidt	125	0	0
31	Reitlinger, H. S.	40	0	0	65	Spero, A.	290	0	0
32	Recher	52	0	0	66	Spero, A.	12	0	0
33	Kron	84	0	0	67	Stora	30	0	0

LOT		£	s.	d.
68	Drey	180	0	0
69	Spero, A. ...	26	0	0
70	Goldschmidt ..	82	0	0
71	Reitlinger, H. S.	12	0	0
72	Taillemas, L. ..	60	0	0
73	Drey	125	0	0
74	Lycett Green,			
	F. D.	110	0	0

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